

UNDER REVISION.

WHITECHAPEL ART GALLERY,
HIGH STREET, WHITECHAPEL.

SPRING PICTURE EXHIBITION,
1908.

INTRODUCTION.

The present exhibition is the second of a new series of picture exhibitions initiated in 1907. The aim of these exhibitions is three-fold, and the pictures exhibited in the several sections are intentionally of different characters.

In the Upper Gallery are hung groups of pictures from the chief bodies of artists working in association in the British Isles, and the object of the collection hung there is to afford artists and students of art a survey of contemporary methods and technique. This year, in the place of the paintings by Chardin and eighteenth century French artists, which occupied a portion of the Lower Gallery last year, a collection of copies, by distinguished artists, of masterpieces, chiefly in foreign or private collections, the originals of which many visitors are unlikely to see, is hung in the Small Gallery and the End Bay of the Lower Gallery. This section is designed specially for students of the history of art.

The main part of the Lower Gallery contains paintings in which subject interest—literary, poetic, or anecdotal—is combined with more purely artistic merit.

“Subject” interest is lacking in some of the art of the present day, which is most interesting on the side of technique, but this divorce of subject and fine technique is not essential, and possibly is a sign of the unnatural antagonism reigning at the present day between beauty and commercial utility.

The feeling for artistic beauty, and the sense of technique in painting is only vouchsafed to some eyes, just as a full appreciation of musical harmonies is only appreciated by comparatively few ears; but art and music have functions for the general world outside the realisation of their own peculiar technical perfection, which concerns, primarily, the born artist or musician, whether these are active producers or mere lay appreciators, and many, through the power of association of ideas or the mere vividness of illustration, enter unconsciously into a certain portion of the riches of the kingdom of art.

CATALOGUE.

LOWER GALLERY.

MODERN SECTION.

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|---|-----------------------------|-----------------------------|
| 1 | Before the Battle | |
| | BRITON RIVIÈRE, Esq., R.A. | <i>John Pettie, R.A.</i> |
| 2 | Armed Neutrality | |
| | SIR W. O. DALGLEISH Bart. | <i>Briton Rivière, R.A.</i> |
| 3 | Girl with Basket of Flowers | |
| | J. C. BUIST, Esq. | <i>John Pettie, R.A.</i> |
| 4 | The Quiet Hour | |
| | JOHN WAITE, Esq. | <i>Campbell Taylor</i> |
| 5 | Rosalind and Orlando | |
| | J. SING, Esq. | <i>Arthur Hughes</i> |

This picture, a work of the Pre-Raphaelite School, gives three scenes from Shakespeare's play, "As You Like It." In one, we see Rosalind, the heroine, in man's attire; in the second, Old Adam is fainting in the forest of Arden cheered by Orlando; in the third, Touchstone is wooing the rustic Audrey. The careful detail and study of individual types peculiar to this school of painters, give this interpretation of the story a fresh interest.

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|---|-------------------------|--------------------------|
| 6 | Patience on a Monument | |
| | J. DIXON, Esq. | <i>R. S. Stanhope</i> |
| 7 | The Hermit and Pelicans | |
| | H. J. VEITCH, Esq. | <i>Stacy Marks, R.A.</i> |

Pelicans, in the fantastic natural history of the Middle Ages, were supposed to pluck their breasts in order to feed their young with their blood. So they were regarded as special types of self-sacrifice. The painter of this picture, who excelled in rendering the gay plumage of birds, has therefore a justification for placing his hermit among pelicans.

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| 8 | A Page of Rabelais | |
| | SIR EDWARD STERN | <i>H. Stacy Marks, R.A.</i> |

The old-time scholar is enlivening his walk with the perusal of a page of the broad humour of the great French writer, Rabelais. The detail of the flowers in the hedgerow and the butterfly are painted with delicate care.

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9 Cloud Castles

G. WETHERBEE, Esq.

G. Wetherbee

10 Behind the Market Cart

MISS L. KEMP-WELCH

L. Kemp-Welch.

11 Boats beating up against the Wind

J. H. BALFOUR BROWNE, Esq., K.C. *Colin Hunter, A.R.A.*

12 The Reaper and the Flowers

THE LORD ASHTON

Phil Morris

The old reaper, whose day's work of mowing down the June meadow-flowers is done, is meeting a bevy of maidens whose blue, pink, and lilac print dresses make them as gay as a garland of flowers. The picture is painted in the tradition of idyllic English rustic life, initiated by Fred. Walker. The aged woman in the distance might be one of Walker's venerable dames.

13 Affection

R. H. BRECHIN, Esq.

Erskine Nicol, A.R.A.

14 Puss in Boots

SIR W. O. DALGLEISH, Bart.

Sir J. Millais, P.R.A.

This charming subject of child life was painted by Millais just after the close of the strictly Pre-Raphaelite period of his art. It shows his strong feeling for English home life, in which, perhaps more than elsewhere, children play a prominent and delightful part.

15 The Heiress

W. H. WOOD, Esq.

Lionel P. Smythe, A.R.A.

16 Little to Earn and Many to Keep

SIR W. O. DALGLEISH, Bart.

J. C. Hook, R.A.

Hook was one of the few artists who applied the Pre-Raphaelite creed of careful truth to nature, and minute treatment of detail to out-of-door subjects, in which landscape formed a large element. This painting of the Cornish Coast, with the figures of the fishing folk, is fresh and delightful in feeling and colour.

17 The Phantom Ship

W. L. WYLLIE, Esq., R.A.

W. L. Wyllie, R.A.

The legend of a phantom ship which haunts the Southern Seas is almost as much a tradition with sailors as the sea-serpent. The long sailing voyages with their endless calms or terrific hurricanes, were apt to breed such fancies in the minds of the mariners, isolated from the ordinary, cheerful, commonplace incident of daily intercourse with their fellow men.

18 Treading out Corn in the Campagna

REV. STOPFORD BROOKE.

Giovanni Costa

Giovanni Costa, who was one of the heroes who won freedom for Italy, painted the landscape of his native land with a taste and appreciation of its beauties, curiously rare among modern Italians. Against a background of noble sombre mountains, we get the splendid incident of the horses, four or five abreast, treading out the corn, almost as if harnessed to some chariot of Roman days.

19 Circe

MRS. C. E. LEES

J. W. Waterhouse, R.A.

The enchantress who enslaved the heroes of Homer's story is here seen raising her fell love-potion, and reciting some incantation. We see among the columns of some ancient palace, the Greek ships, and the Greek hero, Ulysses, who resisted her charms, reflected in the burnished metal mirror.

20 Love, the Conqueror

MESSRS. DOWDESWELL

Byam Shaw

Cupid is riding triumphant with his banner of hearts at the head of the stream of humanity, as in some mediæval pageant. Attended by his Soldiers, good and bad, Youth, Beauty, Reverence, Purity, Riches, Jealousy, and Lust.

Venus, the Goddess of Love, is herself his captive fettered by little loves. The great Dead, who have proclaimed by act or word their devotion to Love, follow in an endless procession, men and women of all times, mingling in this procession. The artist differs from most depicitors of allegories, in selecting men's figures to symbolise virtues and vices.

21 Spanish Wedding

J. PIERPONT MORGAN, Esq.

Villegas.

22 Don Quixote and Maritornes at the Inn

CORPORATION OF OLDHAM

Rowland Wheelwright

23 On the Road from Waterloo to Paris

MRS. C. E. LEES

Marcus Stone

Napoleon is shown brooding by a cottage hearth, where he has taken shelter on his journey to Paris after the defeat of Waterloo. The poet Beranger's verse is quoted, telling how Napoleon's fame became a byword in the countryside for fifty years.

24 Off Portsmouth

F. NETTLEFOLD, Esq.

G. Chambers

25 The Duke of Monmouth Pleading for his Life before James II.

MRS. LEES

John Pettie, R.A.

The tragic scene of the romantic Duke of Monmouth grovelling at the feet of his uncle, the pitiless James II., is shown here with dramatic vividness and that rich and refined colour peculiar to the Edinburgh artists who studied under Scott Lauder.

26 The Alchemist

THE BOARD OF EDUCATION

Sir W. Fettes Douglas

The chemists of the Middle Ages had, with all their fantastic lore, little more idea of true science than the natural history pedants of the time with their legends of pious pelicans. They eternally sought to transmute base substances into gold in their crucibles, by the help of the philosopher's stone or mere lucky chance. This room might be the study of Dr. Faustus or any other learned man of the time.

27 After the Battle

P. RALLI, Esq.

P. Calderon, R.A.

The soldiers, though we see their doings in the smoking barn through the window and the plunder they are carrying, regard their small foe, who has been left the sole, shy defender of the home, with glances that are kindly enough.

28 Gibraltar

THE LORD BRASSEY, K.C.B.

Keeley Halswelle

29 Coaxing

J. J. WEINBERG, Esq.

John Pettie, R.A.

CENTRAL SCREEN A.

30 Ariadne

J. E. SOUTHALL, Esq.

J. E. Southall

Ariadne is here shown waking from sleep on the Island of Naxos and seeing Theseus deserting her, the sails of his ship being hoisted and the anchor weighed. Ariadne had previously helped Theseus to escape from the Labyrinth by giving him a clue.

31 The Departing Soul

NOEL BUXTON, Esq.

E. F. Brickdale

32 Proserpina (*Rossetti*)

MRS. OSWALD BARRON

Dunn

Copy painted by Dunn, who worked with D. G. Rossetti upon his pictures. The model for this picture was Mrs. William Morris.

33 The Opportunity

NOEL BUXTON Esq.

E. F. Brickdale

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| 34 | Death of Chatterton (<i>a replica</i>) | |
| J. DIXON, Esq. | | <i>H. T. Wallis</i> |
| 35 | A Love Story | |
| J. DIXON, Esq. | | <i>Strudwick</i> |
| 36 | David Playing before Saul | |
| MRS. C. J. KNOWLES | | <i>Simeon Solomon</i> |
| 37 | Head of a Lady | |
| J. DIXON, Esq. | | <i>Rossetti</i> |
| 38 | Old China | |
| W. THORBURN, Esq. | | <i>Sir W. Fettes Douglas</i> |
| 39 | Bric-a-brac | |
| W. THORBURN, Esq. | | <i>Sir W. Fettes Douglas</i> |
| 40 | Flora | |
| J. DIXON, Esq. | | <i>Sir E. Burne-Jones</i> |
| 41 | The Armourer | |
| W. THORBURN, Esq. | | <i>Sir W. Fettes Douglas</i> |
| 42 | Gil Blas | |
| D. DYCE-BROWN, Esq., M.D. | | <i>Sir J. Linton</i> |
| 43 | Old Dutch | |
| MISS MCDUGALL | | <i>Miss McDougall</i> |
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|--------------------------|---------------|-------------------|
| 44 | The Alchymist | |
| RT. HON. LEWIS FRY, P.C. | | <i>Thos. Wyck</i> |
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COPIES SECTION.

The finest new revelations of art are almost invariably developed out of the main traditions of the past by some master mind, which first saturates itself in the best work of past masters and then, with reverential boldness, adapts their spirit to its own new requirements.

Raphael copied Masaccio's frescoes in the Brancacci Chapel; Rubens and Rembrandt copied earlier masters; Reynolds copied Rembrandt; Turner copied Cozens and Girtin; and Gainsborough was a constant copyist. Meryon built his art upon that of Zeeman and the earlier French engravers; Velasquez himself, the much copied, admired and copied the Italians, seeking the line of Michael Angelo and the colour of Titian," and getting instead, to our unending admiring amazement, his own "impressionism," the new revelation of modern art.

In the eighteenth century both English and French painters went to Italy to copy, as a matter of course. Etty, much as he disapproved of foreign ways, set off boldly, fortified

with a tea-kettle, to copy the Venetians; Alfred Stevens, in his copies and original work, almost passes the dividing line, so that it seems as if he were indeed a sixteenth-century Italian born out of due season.

Thus all ages have copied; the Mid-Victorians copied not wisely, but often very well, the School of Bologna!

Hilda, the heroine of Hawthorne's "Transformation," "set up her easel before Domenichino, and *even some of the earlier masters.*" Ruskin and the Pre-Raphaelite Movement led to copying of the Primitives. Artists whose interest is technique and whose aim is training, do well to copy the colourists—Titian and the Venetians—or the masters of light and impression—Rembrandt and Velasquez.

If the aim of the copyist is an end in itself, the careful, minute work of the Primitive artists seems to afford him his best field.

In making this collection, care has been devoted particularly to selecting copies of (1) Velasquez and the Venetians, or (2) of the Primitive artists.

One or two early replicas are included, showing that even the Oldest Masters copied.

The collection has been limited, for the most part, to copies of pictures not to be seen in public collections in London, as it was thought that by doing so, an opportunity would be given to many, who are unable to visit Venice or Madrid, of getting some idea of the pictures there through the eyes and hands of some of the ablest modern followers of the great artists of the past.

45 The Buffoon (*Franz Hals*)

M. DE GROOT, Esq.

M. de Groot

Original in the Ryks Museum, Amsterdam.

46 Head of an Old Woman (*Dutch School*)

W. S. MACGEORGE, Esq.

W. S. MacGeorge

47 Sportsmen in a Landscape (*Teniers*)

COL. R. J. COOPER, M.V.O.

Gainsborough

Two men are holding up a hare. A greyhound or two are introduced. In the collection of W. Smith, Esq.

"Finer than Teniers, possessing all his excellence, with the addition throughout of the superior taste of Gainsborough."—*Fulcher's "Life of Gainsborough."*

Hazlitt thought it "very inferior to the original picture in Lord Radnor's collection."

The original picture, by David Teniers, is that described in Smith's "Catalogue Raisonné," Vol. III., p. 427, No. 622: "Sportsmen and Dogs.—A landscape, composed of a broken, hilly foreground, bounded by bushy trees, beyond which appears several cottages. A little retired from the front is a young sportsman, with his pouch and game (a hare); he appears to be in conversation with an

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elderly peasant, who leans on a stick · nine dogs, consisting of greyhounds, spaniels, beagles, etc., accompany the sportsman. This admirable production is distinguished for the broad and powerful effect which pervades it, and for the truth and animation displayed in the figures and animals; it is, in truth, a work of the highest excellence."

48 Pastoral Landscape (*in the manner of Jan Both*)

G. H. SHEPHERD, Esq.

Gainsborough

In this landscape Gainsborough seems to be deliberately setting himself to rival the Dutch painter, Both, just as Turner pitted himself against Claude. He attains, with his vigorous brush work and free design, far more life and movement, but he has lost something of the luminous glow which the Dutch painter obtained by his methodical technique.

49 A Lady at a Spinet (*Vermeer, of Delft*)

MRS. MARY MCEVOY

Mary McEvoy

Original in the National Gallery.

50 Portrait of Rembrandt (*Rembrandt*)

MONS. F. J. TEMPELAERE

Fantin Latour

51 Gainsborough's Sister (*Gainsborough*)

MRS. A. MCEVOY

A. McEvoy

Original in the National Gallery.

52 The Slaughter House (*Rembrandt*)

MESSRS. W. MARCHANT & CO.

H. B. Brabazon

Original in the Glasgow Corporation Gallery.

No subject was too lowly for Rembrandt, for all offered play to colour and light. This cleft carcass of an ox caught his eye at some idle moment. Associations are too strong for many of us to enjoy such subjects, but in a butcher's stall there is a wealth of colour, and, as we skilfully forget the associations when we are hungry for food, it is scarcely logical of us to be so dainty when we are starved of colour.

53 The Jew (*Rembrandt*)

H. LINNELL, Esq.

John Linnell

Original in the National Gallery

54 Soldier Offering Money to a Woman (*Terburg*)

A CONTRIBUTOR

Mr. X.

Original in the Louvre.

55 Portrait of a Woman (*Rembrandt*)

A CONTRIBUTOR

Mr. X.

SCREEN I.
56 Dwarf (*Velasquez*)

MRS. H. BRABAZON COMBE

H. B. Brabazon

Original in the Prado Museum, Madrid.

57 Philip IV. (*Velasquez*)

MESSRS. W. MARCHANT & CO.

H. B. Brabazon

Original in the National Gallery.

58 Princesse de Cante-Croix (*Rubens*)

CHARLES L. EMANUEL, Esq.

attr. to Cotman

Original at Windsor.

59 Water-colour Copy of a Portrait (*Rubens*)

MRS. CHARLES HUNTER

H. B. Brabazon

Portrait of his second wife.

60 Head of Philip IV. (*Velasquez*)

FRANCIS E. JAMES, Esq.

H. B. Brabazon

Original in the National Gallery.

In these water-colour studies we have a very true artist's exquisite impressions of the impressionist Velasquez's canvases. We have thus impressionism doubly distilled. The trouble of visualising—seeing things for ourselves—is reduced to a minimum, and we get the delight of exquisite colour with just the necessary masses of form.

61 Innocent X. (*Velasquez*)

MRS. H. BRABAZON COMBE

H. B. Brabazon

The best known original is in the Palazzo Doria, Rome.

Possibly from the Hermitage portrait, which it resembles more closely.

62 Holy Family (*Rubens*)

MISS EMILY SARGENT

Emily Sargent

Original in St. Jacques', Antwerp.

Portraits of members of Rubens's family.

63 Portrait (*Franz Hals*)

MESSRS. W. MARCHANT & CO.

H. B. Brabazon

64 Philip, Earl of Pembroke

A CONTRIBUTOR

William Derby (1786-1847)

65 Portrait (*Rembrandt*)

ROBERT HANNAH, Esq.

Robert Hannah

Original in the Louvre.

66 Holy Family (*Vandyck*)

RT. HON. EARL OF NORTHBROOK

W. Etty

Original in the Louvre.

67 The Lord Goring

A CONTRIBUTOR

William Derby (1786-1847)

68 Fisherman (*Rembrandt*)

MISS LILY M. M. MCDUGALL

Lily M. M. McDougall

69 Healing of the Lame Man (*from Raphael's Cartoon*)

FRED. A. WHITE, Esq.

Rubens

70 Assumption of the Virgin (*Murillo*)

RT. HON. EARL OF NORTHBROOK

Joseph West

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71 Portrait (*Dutch School*)

ROBERT HANNAH, Esq.

Robert Hannah

72 Robert Rich, Earl of Warwick

A CONTRIBUTOR

William Derby (1786-1847)

Miniature copy of Vandyck's portrait of Robert Rich, Earl of Warwick, done by William Derby (1786-1847) for Lodge's book of miniatures.

73 Madonna and Donors (*Vandyck*)

ROBERT HANNAH, Esq.

Robert Hannah

Original in the Louvre.

74 Laughing Man (*Rembrandt*)

MISS LILY M. M. McDUGALL

Lily M. M. McDougall

VELASQUEZ BAY.

Velasquez is generally accepted by the side of Raphael, Michael Angelo, Titian, Tintoret, Rubens, and Rembrandt, as one of the great artists of the world, and as he initiated the particular method of painting termed "impressionism," with which modern art has been most occupied, and in which it has achieved its special triumphs, a collection of even copies of his works has special value for students of art, and when these copies are by prominent living exponents of painting the value is increased.

Velasquez owed little to his Spanish teachers, Herrera and Pacheco. In as far as his art is not entirely his own, it is most nearly related to that of Caravaggio and the Italian naturalists, and to that of El Greco at one period. His art was no stationary perfection, and three chief phases may be noted.

The first period—that to which the "Shepherds" of the National Gallery belongs and "The Water-Carrier" of Apsley House—is only represented here by "Don Carlos" and the "Portrait of a Young Man."

These pictures were painted before Velasquez visited Italy. At this time Velasquez might almost be taken for a Dutchman painting in the luminous shadow of a Seville street instead of in the mists of Amsterdam.

Velasquez was, from the first, sensitive to form, and painted in a solid, direct manner. He faithfully observed all the separate pieces of his subject, and their relation to one another, but as yet he had not learnt to subdue each to the impression of the whole scene.

This early period was succeeded by a less characteristic time when Velasquez submitted to some extent to Italian and Flemish influences, and produced large decorative works, such as his equestrian portraits of Philip, Don Balthazar Carlos (No. 98), and compositions such as "The Surrender of Breda," (No. 105), the Sculptor Montanes (No. 87), "The Crucifixion" (No. 107), and "The Board Hunt," and "Christ at the Pillar."

During twenty years (1629-49), Velasquez, perhaps from the requirements of pictorial decorations on a large scale, while not relaxing his grasp of form, adopted a bolder, more summary, less intimate method of painting, and the unity of effect is to some extent a decorative convention.

In his last period after his second journey to Italy, he seems to have finally decided that the Italians did not see as he did, and that he must trust to his own vision, and in the Innocent X. of the Doria Gallery, Rome, "Las Meninas," "Las Hilanderas," his series of Dwarfs (of which copies are shown here), and Idiots, and, above all, in the "Philip Old" of the National Gallery, he achieved his peculiar triumphs of giving the impression of a whole subject bathed in the unifying, harmonising envelope of luminous atmosphere.

75 Don Juan of Austria (*Velasquez*)

OSWALD BIRLEY, Esq.

Oswald Birley

Original in the Prado.

A juggler of Philip IV., named Don Juan of Austria.

76 Don Antonio el Ingles (*Velasquez*)

MISS SARGENT

J. S. Sargent

Original in the Prado.

77 Portrait of a Young Man (*Velasquez*)

OSWALD BIRLEY, Esq.

Oswald Birley

Original at Munich.

78 Las Hilanderas (*Velasquez*)

GEO. CLAUSEN, Esq., R.A.

Edwin Long, R.A.

Original in the Prado.

"The Spinners" was painted in the Tapestry Manufactory of St. Isabel, Madrid.

78A Sketch Copy of Las Hilanderas

CHARLES MACKIE, Esq.

Charles Mackie, A.R.S.A.

79 Infanta Margarita (*Velasquez*)

MRS. H. LECKY

Pineda

Original in the Prado.

80 Prosper Philip as a Child (*Velasquez*)

P. W. ADAMS, Esq., R.S.A.

P. W. Adams, R.S.A.

Original at Vienna.

This pathetic little prince died in 1661, only two years after this portrait of him was painted.

81 Philip IV. (*old*)

R. GRENVILLE EVES, Esq.

R. Grenville Eves

Original in the National Gallery.

82 Drinkers (*Velasquez*)

VICTORIA & ALBERT MUSEUM

J. Robles

Original in the Prado.

83 An Infanta of Spain

WM. C. ALEXANDER, Esq.

*Old Copy*84 Portrait of a Man (*Velasquez*)

OSWALD BIRLEY, Esq.

Oswald Birley

Original at Dresden.

85 Mercury and Argus (*Velasquez*)

G. MURRAY, Esq.

G. Murray

Original in the Prado.

Mercury, having caused Argus, the Guardian of the Cow Io, to fall asleep, cut off the head of the sacred animal.

86 The Trinity (*Rubens*)

ROYAL ACADEMY

*Sir L. Alma Tadema, R.A.*87 Portrait of Montañes (*Velasquez*)

G. MURRAY, Esq.

G. Murray

Original in the Prado.

The Sculptor Martinez Montanes (the portrait is sometimes erroneously said to represent the painter, Alonso Cano) was one of the artists employed by Philip. He is represented modelling a bust of the King, to be sent to Tæcca as guidance in his equestrian statue of Philip.

88 Las Meninas (*Velasquez*)

ROYAL ACADEMY

John Phillip, R.A.

Portion of the picture.

"Las Meninas," at one time called "The Family," represents Velasquez painting Philip and his Queen, Mariana of Austria, whose heads are seen in the mirror. Their little daughter, Margarita Maria, is with her attendants, Maria Augustina Sarmiento, and Isabel de Velasco, the latter of whom is giving her a glass of water. The dwarfs, Mari Bárbola and Nicolasito Pertusato, and a dog occupy the right corner.

89 Infanta Margarita (*Velasquez*)

P. W. ADAMS, Esq. R.S.A.

P. W. Adams

Original at Vienna.

90 Spanish Peasants (*Murillo*)

REV. W. T. BLATHWAYT

Gainsborough

"Some years prior to 1767," says Colonel Blathwayt, "my grandfather, Mr. William Blathwayt, requested Gainsborough to make a copy of a picture by Murillo, in the possession of General Blathwayt, its subject a Spanish peasant-boy calling your attention to an old woman seated with her porridge (accompanied by a dog), and apparently disconcerted by the boy's ridicule. Gainsborough has made such an excellent copy, that the original has often been disputed. Both pictures are now at Dyrham Park.

Vide Fulcher's "Life of Gainsborough," p. 233, pub. by Longmans, 1856.

The original picture is mentioned in Curtis's "Velasquez and Murillo," p. 289: "A Woman and Boy. Exhibited at the Royal Academy, Burlington House, 1882."

Praised in the Athenæum, January 7, 1882, and by Louis Gonse, in the "Gazette des Beaux Arts," March, 1882. There are similar pictures in the collections of the Duke of Wellington and Earl Dudley.

91 Portrait of a Huntsman (Juan Matteos)
(*Velasquez*)

OSWALD BIRLEY, Esq.

Oswald Birley

Original at Dresden.

92 Sleeping Child (*Murillo*)

THE EARL OF NORTHBROOK

Joseph West, P.R.A.

93 Don Carlos, Brother of Philip IV. (*Velasquez*)

MISS ETHEL WALKER

Ethel Walker

Original in the Prado.

94 Portrait of Diego Velasquez (*Velasquez*)

C. J. PRAETORIUS, Esq.

C. Praetorius

Original in the Capitol Gallery, Rome.

Velasquez, who came of Portuguese stock, was born in Seville in 1599, and died in 1660. His career was comparatively smooth and easy, considering the originality of his genius. His father offered no opposition to his becoming a painter, and his nominal master, Pacheco, whose daughter Velasquez married, aided him by encouragement and sympathy, if not much by actual teaching. Introduced to the young king, Philip IV., by Olivarez, who had been Governor of the Alcazar at Seville, and then become the new King's chief adviser, Velasquez soon became, what he remained till death, the trusted and honoured friend and painter of the art-loving Philip. This opened for the young painter a wide field of activity, and afforded him many opportunities of improving his art. Rubens stayed a year in Madrid, and twice Philip allowed his painter to visit Italy to study and acquire pictures.

Unfortunately, the onerous duties of an official position at a pompous Court fell heavily on the honoured favourite, and over-exertion on behalf of his master's comfort led to the too early death of a painter who should have been sacrificed to nothing, unless his art.

95 Don Sebastian de Morra (Dwarf) (*Velasquez*)

OSWALD BIRLEY, Esq.

Oswald Birley

Original in the Prado.

96 Head of Philip IV. (*Velasquez*)

ALEXANDER ROCHE, Esq., R.S.A. *Alexander Roche, R.S.A.*

Original in the Prado.

- 97 Las Meninas (*Velasquez*)
MISS SARGENT *J. S. Sargent, R.A.*
Original in the Prado.
- 98 Don Balthazar Carlos (*Velasquez*)
J. LAVERY, Esq., R.S.A. *J. Lavery, R.S.A.*
Original in the Prado.
- 99 El Bobo (Idiot) di Coria (*Velasquez*)
MISS SARGENT *J. S. Sargent, R.A.*
Original in the Prado
- 100 Head of Don Balthazar Carlos (*Velasquez*)
MISS ETHEL WALKER *Ethel Walker*
- 101 The Infante Don Ferdinand of Austria
(*Velasquez*)
ALEXANDER ROCHE, Esq., R.S.A. *Alexander Roche, R.S.A.*
Original in the Prado.
- 102 Philip IV.
ALEXANDER ROCHE, Esq., R.S.A. *Alexander Roche, R.S.A.*
Original in the Prado.
- 103 Infanta Margarita
ALEXANDER ROCHE, Esq., R.S.A. *Alexander Roche, R.S.A.*
- 104 Mariana of Austria (*Velasquez*)
J. LAVERY, Esq. *J. Lavery*
Original in the Prado.
- 105 Surrender of Breda (Las Lencas) (*Velasquez*)
MARTIN H. COLNAGHI, Esq. *Pineda*
The Surrender of Breda, commemorating a triumph of Spain over its continual rival, France, was painted by Velasquez at the age of forty.
Less original and characteristic than his later works, it shows the painter as a perfect master of traditional, decorative beauty, in which the great Italian artists had excelled. The picture was designed as a decorative panel for the "Salon de los Reinos" of the palace of Buen Retiro. It was necessary to combine the fulness and dignity of a historical scene with decorative effect and a certain degree of out-of-door spaciousness. The central group, where the Spanish leader, Spinola, greets the vanquished French commander, Justin, is full of the dignified emotion befitting such a trying situation. The rest of the picture, though admirably put in, exists chiefly for decoration and illustration.
- 106 Philip IV as a Sportsman (*Velasquez*)
OSWALD BIRLEY, Esq. *Oswald Birley*
- 107 The Crucifixion (*Velasquez*)
MRS. HARTPOLE LECKY *Pineda*

108 The Topers, or Bacchus (*Velasquez*)

MARTIN H. COLNAGHI, Esq.

Pineda

"The Topers," or "Bacchus," is, like his "Venus," one of Velasquez's somewhat rare ventures into semi-classical themes, such as delighted the more sensuous Italian painters of the time. The sombre gauntness of Spain was alien to the jollity of the Italians' revels in such paintings as Titian's "Bacchus and Ariadne."

The quenching of thirst with cool water in brown, shady vaults, as in "The Water-Carrier of Seville," is the more ascetic Spaniard's conception of the real joy of drinking. Even here, though the God of Wine has appeared and offered them the cup, the Spanish labourers seem to be drinking as a fantastic joke, just to try it and please the mysterious strangers. Each head is carefully studied in itself, but there is none of the unity of vision which makes the scene of "Las Meninas" an organic whole.

109 The Topers (*Velasquez*)

THE EARL OF NORTHBROOK

Joseph West, P.R.A.

110 The Topers

CHAS. A. L. EMANUEL, Esq.

Original in Lord Granville's Collection, Walmer Castle.

111 Burial of Count Orgaz (*El Greco*)

G. MURRAY, Esq.

G. Murray

Original at Toledo

112 Mariana of Austria (*Velasquez*)

MISS ETHEL WALKER

Ethel Walker

Original in the Prado.

SMALL GALLERY.

INTRODUCTION.

This Small Gallery gives a short epitome of the advance of painting in Italy.

In No. 124 we see how accomplished were the Roman painters at Pompeii before the dark period of the Middle Ages.

In Nos 113, 114, 116, 118, and 122, we see Art among the earliest Sieneſe painters, as the handmaid of the Church, slowly working again towards the achievement of life, movement, and beauty—having to re-discover every step for itself. all technical accomplishment having been lost during the Middle Ages.

In No. 122, we see the charming, spiritual art of Fra Angelico, delighting in beautiful types and details, but still primitive, and content with a gold background in imitation of mosaic. Landscape is still unattempted.

In No. 125 we see the beginning of realistic art with Masaccio, and in No. 127 of the rendering of motion with Botticelli.

No. 179 gives some idea of what Northern painters were doing in art at this time.

In Nos. 128, 129, 158 we see the calm perfection of line and design in Florentine Art with Raphael and Michael Angelo.

In Nos. 130, 180, and 181, portraiture may be seen gradually working towards the successful depiction of personality, which we see attained by Titian in Nos. 143 and No. 154.

Meanwhile, at Venice, colour and an appreciation of landscape and mood develop with Bellini and Giorgione (Nos. 140 and 144), to reach their triumphant maturity in Titian, Tintoret, and Veronese (Nos. 147, 153, 159, 167, and 173).

Italian art practically closes with Tintoret. Art's further progress we may follow in the works of Rubens, Velasquez, and Rembrandt.

COPIES—ITALIAN PICTURES.

113 Copy of Fresco in the Palazzo Publico, Siena

R. H. WRIGHT, Esq. *ascribed to Simone Martini*

113A Raising of Lazarus (*Giotto*)

RICHARD WRIGHT, Esq. *Richard Wright*

Original at Assisi.

114 Copy of Picture in Palazzo Publico, Siena,
formerly in the Church of St. Domenico
(dated 1221)

R. H. WRIGHT, Esq. *Guido di Siena*

115 Madonna and Angels

REGINALD TEMPLE, Esq. *Caporali*

Caporali was a fresh, childlike painter of the Umbrian School, founded originally by Siennese artists and influenced by the capable literal illustration of the Florentine artist, Benozzo Gozzoli, who painted much in Umbria, especially at Monte Falco

116 Fresco (*Taddeo Bartolo*)

MRS. R. H. WRIGHT *Catherine M. Wood (Mrs. Wright)*

Original in the Palazzo Pubblico, Siena.

117 Madonna (*Tura*)

MRS. HERRINGHAM *Mrs. Herringham*

Original in the Accademia, Venice.

118 Madonna and Child and Angels (*Matteo di Giovanni*)

JOHN FULLEYLOVE, Esq., R.I. *John Fulleylove, R.I.*

This Madonna, by Matteo di Giovanni, a Siennese artist, shows the conservative morbid tendency of Siennese art. In date, Matteo belonged to the Renaissance period, but he remains archaic, interested only in the exquisite, abnormal charm of type in his Madonna.

119 Virgin and Child (*Botticelli*)

MRS. DIXON

Mrs. Herringham

Original in the Poldi Pezzoli Collection, Milan.

120 Scene from the Life of St. Cosmo and Damian

REGINALD TEMPLE, Esq.

*Fra Angelico*121 Detail from "The Paradise," (*Fra Angelico*)

REV. LIONEL FORD

Mrs. Herringham

Original in the Accademia, Florence.

122 Madonna and Child (*Pietro Lorenzetti*)

MISS EMILY SARGENT

Emily Sargent

Original at Assisi.

123 A Contemporary Repetition of the "Coronation of the Virgin" (*Fra Angelico*)

SIR T. C. and LADY HOPE

This picture is a repetition of the one by Fra Angelico in the Uffizi Gallery, at Florence. In some petty details, such as books and vestments, it is not so much decorated. But its chief difference, and one not to its disadvantage, is that it is on a gold ground instead of a blue sky.

124 Two Frescoes from Pompeii (*Roman*)

JOHN FULLEYLOVE, Esq., R.I.

*John Fulleylove, R.I.*125 Monks (*Masaccio*)

SIR C. HOLROYD

Sir C. Holroyd

Original in the Brancacci Chapel, Florence.

126 Astronomy (*Raphael*)

J. FOWLER, Esq.

Alfred Stevens

Original in the Vatican.

127 Annunciation (*Botticelli*)

BOWYER NICHOLLS, Esq.

Bowyer Nicholls

Original in the Palazzo Barberini, Florence.

128 Madonna (*Michael Angelo*)

H. LINNELL, Esq.

*Mrs. Samuel Palmer*129 Madonna (*Raphael*)

H. LINNELL, Esq.

John Linnell

Original at Panshanger.

130 Portrait (*Ghirlandajo*)

MRS. H. FAWCETT

Mrs. L. M. Garrett

This lady is believed to be Giovanna Albizi, step-daughter of Giovanni Tornabuoni. There is a portrait of her closely resembling this, also by Ghirlandajo, in the Choir of Santa Maria Novella, Florence. The inscription on the picture states that if the picture were as lovely as the lady, it would be the most beautiful in the world. The

original of this picture was for some time exhibited in the National Gallery. From the Kann Collection it has passed to America.

- | | | |
|-----------------------------|---|------------------------------|
| 131 | St. Nonnatus (<i>Raphael</i>) | |
| J. MORRIS MOORE, Esq. | | <i>Alfred Stevens</i> |
| 132 | Virgin and Child (<i>Raphael</i>) | |
| J. MORRIS MOORE, Esq. | | <i>Alfred Stevens</i> |
| 133 | Adam and Eve (<i>Raphael</i>) | |
| J. FOWLER, Esq. | | <i>Alfred Stevens</i> |
| | Original in the Vatican. | |
| 134 | Christ (<i>Andrea del Sarto</i>) | |
| SIR C. HOLROYD | | <i>Sir C. Holroyd</i> |
| 135 | Virgin and Child and St. John (<i>Parmigiano</i>) | |
| R. TOWNROE, Esq. | | <i>Alfred Stevens</i> |
| 136 | Luxury and Ardour (<i>Giovanni Bellini</i>) | |
| SIR C. HOLROYD | | <i>Sir C. Holroyd</i> |
| 137 | Fortune (<i>Giovanni Bellini</i>) | |
| SIR C. HOLROYD | | <i>Sir C. Holroyd</i> |
| 138 | Slander (<i>Giovanni Bellini</i>) | |
| SIR C. HOLROYD | | <i>Sir C. Holroyd</i> |
| 139 | Virgin, Child, and Donors (<i>Pordenone</i>) | |
| JOHN FULLEYLOVE, Esq., R.I. | | <i>John Fulleylove, R.I.</i> |
| 140 | Fête Champêtre (<i>Giorgione</i>) | |
| F. E. SIDNEY, Esq., F.S.A. | | <i>W. Etty, R.A.</i> |
| | Original in the Louvre. | |

This copy is not altogether after the original. One figure is left out, and the size is different.

This painting is a wonderfully fine copy of the famous picture by Giorgione in the Louvre, but the figure of a woman by the well, which occurs in the original painting, is omitted.

Etty, who was one of the finest colourists of the English School, studied to combine the excellence of both the Venetian and Flemish methods of painting with signal success, and he made many fine copies of Venetian pictures, some of which are shown in this gallery.

The original painting by Giorgione, apart from its exquisite poetic beauty, was an important landmark in the development of art. It was one of the earliest works showing the influence of the Renaissance on subject. Giorgione ceased to paint for the Church and initiated the painting of subjects to please his patrons, the nobles of Venice. Shut up for most of the year in their sea-girt palaces, pictures of the country and the pleasures of music and conversation enjoyed in the midst of nature had a special appeal for the Venetians.

141 Portrait (*Titian*)

C. SHANNON, Esq.

C. Shannon

Original at Hampton Court.

This portrait, sometimes incorrectly said to be that of Boccaccio or Alessandro de' Medici, belongs to the early period of Titian's maturity. The hand is introduced, and made to play a part in the indication of the sitter's character. It rests on a book, and this seems to indicate some special interest in literature in the person portrayed. In these portraits, all of men, by Titian, of which the "Young Man with the Glove" in the Louvre is the most striking example, there is the greatest simplicity in the costume, arrangement, and colour, where black, modulated into grey, or brownish grey, with notes of white, predominates.

142 Virgin and St. Louis adoring Infant Saviour
(*Titian*)

C. T. HARRIS, Esq.

*Teniers*143 Holy Family (*Cariani*)

MONS. F. J. TEMPELAERE

*Fantin Latour*144 Love Supporting the Universe (*Giovanni
Bellini*)

SIR C. HOLROYD

Sir C. Holroyd

Original in the Accademia, Venice.

Sometimes said to be Fortune holding the World.

145 Man in Armour (*Giorgione*)

THE VICTORIA AND ALBERT MUSEUM

*Robles*146 Flight of Lot (*Veronese*)

MONS. F. J. TEMPELAERE

*Fantin Latour*147 Noli me tangere (*Titian*)

MISS E. T. MINTURN

A. McEvoy

Original in the National Gallery.

This picture belongs to the short period when, after Giorgione's death, Titian, though probably the older man, submitted to the influence of Palma. We find the same types peculiar to Palma both in the Magdalen here and in the "Three Ages of Man" (Bridgewater House), the co-called Sacred and Profane Love (Borghese Gallery), Adoration of Shepherds (National Gallery) and the Baptism of Christ (Capitol Gallery). In all these, besides the similarity of types, there is the same relation of figures in warm light to landscape in darker, fuller tones. The castle and gateway lit by the setting sun occurs almost unaltered in all these pictures. There is a lyrical quality in all these pictures, and a gentle kindliness, shown in the glance of Christ at "the woman who was a sinner," and her humble attempt to reach His eyes without lifting her face.

148 Virgin and Child (*Titian*)

JOHN FULLEYLOVE, Esq., R.I.

*John Fulleylove, R.I.*149 Allegorical Subject (*Schiavone*)

C. T. HARRIS, Esq.

*Teniers*150 Swoon of Esther (*Veronese*)

MONS. F. J. TEMPELAERE

Fantin Latour

Original in the Louvre.

151 Judith and Holophernes (*Veronese*)

JOHN FULLEYLOVE, Esq., R.I.

John Fulleylove, R.I.

Original at Genoa.

152 Portrait of an Italian Lady (*S. Piombo*)

JOHN FULLEYLOVE, Esq., R.I.

John Fulleylove, R.I.

Original at Hampton Court.

153 Study from Crucifixion (*Tintoretto*)

THE EARL OF NORTHBROOK

*Etty*154 Portrait of Titian (*Titian*)

MRS. WATTS

J. Kerr Lawson

Original at Madrid.

Titian came of a race of sturdy mountain peasants. He was born at Pieve. between 1476 and 1482, the exact year is uncertain. He was placed with Gentile and then Giovanni Bellini about 1495, when Venice was at the height of its glory and power. Here he had as fellow-pupils Giorgione, Palma Vecchio, and Seb. del Piombo, three of the greatest exponents of Venetian painting. Giorgione, the most original, dominated Titian for ten years, and even transformed the art of his master, Giovanni Bellini. Giorgione's early death however, in 1510, left Titian to develop on his own majestic lines.

Salvator Rosa asked Velasquez, when he met him on that painter's journey to Italy, whether he did not prefer Raphael to all other painters. Velasquez replied, "Raphael, to be candid, does not please me at all; in Venice are found the good and the beautiful; to their brush I give the first place; it is Titian that bears the banner."

155 Darius (*Paul Veronese*)

THE EARL OF NORTHBROOK

W. Etty

Original in the National Gallery.

156 The Miracle of St. Mark (*Tintoretto*)

J. L. RUTLEY, Esq.

Hayman

Original in the Accademia, Venice.

157 Bacchus and Ariadne (*Titian*)

H. LINNELL, Esq.

John Linnell

Original in the National Gallery.

- 158 La Belle Jardinière (Virgin, Infant Saviour,
and St. John Baptist in a landscape)
(*Raphael*)

J. L. RUTLEY, Esq.

after Raphael

Original in the Louvre.

- 159 Presentation of the Virgin in the Temple
(*Titian*)

THE VICTORIA AND ALBERT MUSEUM

Alfred Stevens

Original in the Accademia, Venice.

Painted, 1534-38, for the Scuola della Carità at Venice, where the picture now is in its original place. The composition for this subject had been fixed at Venice since the time of Jacopo Bellini, in whose sketch-book at the British Museum there exists a drawing for the subject. Carpaccio (Brera, Milan) and Cima (Dresden) had followed Jacopo's design. Mary ascends a broad flight of steps alone, her parents remaining at the bottom. The interest is thus concentrated on the isolated figure of the young girl. The painting is of vast size, being twenty-six feet by eleven and a half feet. The great expanse of quiet colour in the stately architecture draws together the vivid colours in the well-balanced groups of the crowd, while the wonderful mountain view gives depth to the painting.

- 160 Venus and Cupid (*Paul Veronese*)

THE EARL OF NORTHBROOK

W. Elty

- 161 Miracle of St. Mark (*Tintoret*)

R. HANNAH, Esq.

R. Hannah

Original in the Accademia, Venice.

- 162 Duke of Urbino

J. GAMBLE, Esq.

Alfred Stevens

Original in Uffizi Gallery, Florence.

Titian began his portraits of Francesco Maria della Rovere, Duke of Urbino, and his wife Leonora, in 1536, and probably had sittings when they were at Murano in 1537. The Duke (the brother-in-law of the Duke of Mantua) was friendly with Titian, beginning in 1532 with a commission for a "Hannibal"—"to be as good a likeness as it was possible to get from descriptions." A lady, the friend of Leonora, hearing the pictures had just arrived at Pesaro, as she was leaving for Rome, took the trouble to dismount from her horse, and "stood awhile contemplating their wonderful resemblance, and could scarcely abstain from kissing their hands, so lifelike did they seem."

- 163 Cupid with the Tambourine (*Titian*)

JOHN FULLEYLOVE, Esq.

Old Copy

Original at Vienna.

164 Portrait, "Giovanni dei Bandi Neri" (*Titian*)

ROBERT HANNAH, Esq.

R. Hannah

Original at Uffizi, Florence.

165 Christ and Mary Magdalene (*Veronese*)

ROBERT HANNAH, Esq.

R. Hannah

166 The Duke of Urbino

ROBERT HANNAH, Esq.

R. Hannah

167 Assumption (*Titian*)

J. FOWLER, Esq.

Alfred Stevens

Original in the Accademia, Venice.

While Titian was at work on the classical subject for the Duke of Ferrara, he was commissioned to paint an altarpiece for the Church of Santa Maria Gloriosa dei Frari, and the vast painting was completed by 1518. The subject of the Assumption of the Virgin was almost new in Venetian art, and Titian had a chance for showing originality and vigorous action. The picture probably suited its position in the dim church, with the light concentrated on the figure of the Virgin soaring to Heaven, borne up by cherubs, better than its present place in the Accademia, where the uniform top light destroys the gloom which Titian calculated would veil somewhat the powerful forms of the figures on earth. The splendid red of the robe of the Madonna gives the colour note of the picture. This picture marks the close of the earlier sacred art at Venice, and initiates the magnificent stately period of maturity.

168 The Tribute Money (*Titian*)

J. L. RUTLEY, Esq.

The original at Dresden.

The effect of this picture depends on the vivid contrast between the two heads placed so close to each other.

The Pharisee presses close, trying to tempt Christ, who sees through his plot, but casts on him a calm and gentle glance while He points to the head of Cæsar on the coin held out in the coarse hand of the Pharisee. The minute care with which every detail is carried out would suggest an early date for this picture, and a story was spread that Titian painted it as an answer to the challenge of Albert Durer's art, but the idealisation apparent in the head of Christ points to a later period in the painter's career.

169 The Duchess of Urbino

J. GAMBLE, Esq.

Alfred Stevens

Original in Uffizi Gallery, Florence.

170 Crucifixion (*Tintoret*)

ROBERT HANNAH, Esq.

R. Hannah

171 Narcissus (*Tintoretto*)

ROGER FRY, Esq.

Roger Fry

The original picture hangs in the Capitoline Museum, Rome.

172 Crucifixion (*Tintoretto*)

THE EARL OF NORTHBROOK

W. Etty

Original in the Scuola S. Rocco, Venice.

173 Apotheosis of Venice (*Paul Veronese*)

THE EARL OF NORTHBROOK

W. Etty

Original in the Ducal Palace, Venice.

Paul Veronese's "The Triumph of Venice" or "Fame of Venice" is on the ceiling (in the large oval next the entrance) in the Sala del Maggior Consiglio in the Palace of the Doges at Venice.

In the same palace, the ceiling-paintings, "Neptune and Mars," "Faith," "Venetia on the globe with Justice and Peace," all by P. Veronese, are in the Sala del Collegio. Of this last, J. Ruskin writes: "The roof is entirely by Paul Veronese, and the traveller who really loves painting ought to get leave to come to this room whenever he chooses, and should pass the sunny summer mornings there again and again. . . . He will no otherwise enter so deeply into the heart of Venice."

174 Flora (*Titian*)

R. TOWNROE, Esq.

*Alfred Stevens*175 Dives Feasting (*Bonifazio*)

R. TOWNROE, Esq.

Alfred Stevens

Original in the Accademia, Venice.

176 Education of Cupid (*Titian*)

ROBERT HANNAH, Esq.

R. Hannah

Original in the Palazzo Borghese, Rome.

Sometimes called "The Graces." One of the Mythological subjects painted towards the end of Titian's life for his princely patron. Venus is blindfolding Cupid, while she turns to the boy Amor, while two women bring Cupid's bow and arrow.

177 Portrait of a German Lady (*Nicholas Lucidel*)

JOHN FULLEYLOVE, Esq., R.I.

John Fulleylove, R.I.

Original at Hampton Court.

178 Portrait of a Man (*Dierick Bouts*)

MRS. HAWES TURNER

L. A. Turner

Original in the National Gallery.

179 The Passion of Christ (*Memling*)

R. LANGTON DOUGLAS, Esq.

Original at Turin.

A copy of Memling's altar-piece painted for the chapel of Saint John the Evangelist (Stationers' Guild). in the Church of St. Bartholomew, Bruges, for William Vrelant, 1478. The original picture is now in the Turin Museum. This free copy was painted for a Canon of the Cathedral of Bruges, probably thirty or forty years later.

180 Portraits of the Duke and Duchess of Urbino
REGINALD TEMPLE, Esq. *Piero dei Franceschi*

These portraits of Federigo, Duke of Urbino, and his wife, show the earliest workings of the Renaissance spirit. They are full profiles, suggestive of antique medals.

Piero dei Franceschi, of Borgo San Sepolcro, brought to art a wonderful gift of characterisation. Still primitive in his clear-cut outline, he grasped the importance of illumination; as a depicter of character he has never been excelled.

Federigo, with his nose honourably chipped in battle, was a perfect type of the earlier Renaissance princeling, who carved himself out a tiny principality which he ruled with judicious, benevolent tyranny, and paid for the cost of his very genuine culture by the force of his stout right arm, which he hired out to bigger states.

181 Portrait (*Giovanni Santi*)

MRS. ROGER FRY.

Mrs. Roger Fry

Original in the Capitoline Museum, Rome.

This portrait, which some attribute to Melozzo da Forlì, is an excellent example of the immature, but vigorous profile portrait art of the earlier Italian painters.

182 Study from Drawing by Michael Angelo

J. MORRIS MOORE, Esq.

Morris Moore

183 Study from Drawing by Michael Angelo

J. MORRIS MOORE, Esq.

Morris Moore

184 Copy of an Early Florentine Fresco

E. MARSH, Esq.

Alfred Stevens

185 Copy of Drawing after Michael Angelo

J. MORRIS MOORE, Esq.

Alfred Stevens

186 Study from Drawing by Michael Angelo

J. MORRIS MOORE, Esq.

Morris Moore

187 The Judgment of Solomon (*Raphael*)

THE VICTORIA AND ALBERT MUSEUM

G. Sykes

END OF SMALL GALLERY.

LOWER GALLERY—continued.

SCREEN II

COPIES OF ITALIAN PICTURES.

188 One of a Series of Pictures of the Life of St. Ursula (*Carpaccio*)

JOHN FULLEYLOVE, Esq., R.I.

John Fulleylove, R.I.

Original in the Accademia, Venice.

LOWER GALLERY

25

LENDER

ARTIST

189 The Family of Darius at the Feet of Alexander
(*Paul Veronese*)

R. TOWNROE, Esq.

R. Townroe

Original in the National Gallery.

190 St. George (*Mantegna*)

CHARLES RANDAL, Esq.

Charles Randal

Original in the Accademia, Venice.

191 San Lorenzo Giustiniani (*Gentile Bellini*)

MISS EMILY SARGENT

Emily Sargent

Original in the Accademia, Venice.

192 Madonna and Saints (*Pordenone*)

MISS EMILY SARGENT

Emily Sargent

Original in the Accademia, Venice.

193 Holy Family with Adoring Shepherds (*Titian*)

R. TOWNROE, Esq.

R. Townroe

Original in the National Gallery.

194 School of Athens (*Raphael*)

H. LINNELL, Esq.

Mrs. Samuel Palmer

Original in the Vatican.

195 Fresco (*Raphael*)

H. LINNELL, Esq.

Mrs. Samuel Palmer

Original in the Vatican.

196 Copy of Fresco by Botticelli

DR. W. A. WILLS

Mrs. Herringham

Now in the Louvre; removed thither from the Villa Lemmi, near Florence. The figures in original are life size. The figure in the red cap is a suggested restoration, the face being damaged in the original fresco.

CENTRAL SCREEN B.

197 Photographs of Pictures by Velasquez, arranged
chronologically

R. C. WITT, Esq. GEORGE MURRAY, Esq.

MESSRS. HANFSTAENGL, MESSRS. MANSELL

COPIES.

200 Hecuba and Polymnestor (*Stefano Crespi*)

JOHN FULLEYLOVE, Esq., R.I

C. R. Leslie, R.A.

Original at Brussels.

201 Snow Scene (*Ruysdael*)

E. R. J. GAMBIER HOWE, Esq.

Constable

LENDER

203 Lord John and Lord Bernard Stuart (*Vandyck*)

THE EARL OF DARNLEY

Gainsborough

"The two sons of James Stewart, Duke of Richmond and Lenox. After Vandyck."—*Fulcher's "Life of Gainsborough."*

This marvellous copy of one of Vandyck's finest works was in Gainsborough's own possession at his death, and was exhibited, with the other works found in his studio, on March 30, 1789, at his house, Schomberg House, Pall Mall. The original, by Vandyck, formerly belonging to Lord Darnley, passed to Sir George Donaldson. Lord de Grey has a picture in which the poses are similar but the colours of the dresses different.

MODERN PICTURES.

204 The Viaticum

A. CHEVALLIER TAYLER, Esq.

A. Chevallier Tayler

205 The Wood-gatherer

E. STEWART WOOD, Esq.

E. Stewart Wood

206 The Ways of Men are Passing Strange

BYAM SHAW, Esq.

Byam Shaw

207 An Old Song Ended

MISS KATE BUNCE

Kate Bunce

"How may I, when he shall ask,
Tell him who lies there?"

"Nay, but leave my face unveiled,
And unbound my hair."

—*Rossetti.*

208 Brittany

LESLIE THOMPSON, Esq.

Leslie Thompson

209 Opposite Neighbours

MISS M. BROWNING

C. B. Collins, R.B.A.

210 Robinson Crusoe

ALDERMAN J. SWAISH, J.P.

Denis Eden

"Being the third son of the family, and not bred to any trade, my head began to be filled very early with rambling thoughts; my father, who was very ancient, had given me a competent share of learning, as far as house education, and a country free school generally goes, and designed me for the law; but I would be satisfied with nothing but going to sea, and my inclination to this led me so strongly against the will, nay, the commands, of my father, and against all the entreaties and persuasions of my mother and other friends, that there seemed to be something fatal in that propension of nature tending directly to the state of misery which was to befall me."

211 Poole Harbour: Clearing Up after Rain

H. K. ROOKE, Esq.

H. K. Rooke

LOWER GALLERY

LENDER

27

ARTIST.

212 Evening before Storm

BEALE ADAMS, Esq.

Beale Adams

213 A Music Lesson—Seville

J. J. WEINBERG, Esq.

John Philip, R.A.

214 The Funeral of Her Late Majesty Queen Victoria passing up St. James's Street

ERNEST CROFTS, Esq., R.A.

Ernest Crofts, R.A.

215 Twilight in the Desert

R. TALBOT KELLY, Esq..

R. Talbot Kelly, R.I., R.B.A.

216 The Plague of the Village

D. DYCE-BROWNE, Esq., M.D.

John R. Reid

217 Undine

A. A. DIXON, Esq.

A. A. Dixon

218 Street Scene—Sestri Levante

J. MACWHIRTER, Esq., R.A.

F. W. Topham, R.I.

219 Hoisting Sail

MRS. GEORGE HOLT

J. C. Hook

220 The Opera Cloak

MRS. SUTRO

Esther S. Sutro

221 An Incident in Egyptian Warfare

SIR ROBERT USHER, Bart.

W. Skeogh Cumming

222 Vanity Fair

THE CORPORATION OF GLASGOW

J. C. Christie

The artist has painted with fine realisation of light and air a scene in a fair with symbolic meaning. The dancer with the dish of bubbles, which she blows to the crowd round her booth may be Fortune; the children, of which the crowd is largely composed, may typify the mental constituents of any crowd. They grasp the brilliant bubbles which Fortune scatters, and they burst in their grasp. The painting of the children's heads in this picture, with their delightful directness, is in this painter's best style.

223 The King's Daughter

W. ALISON MARTIN, Esq.

W. Alison Martin

224 Incident in Franco-German War

DR. LLOYD ROBERTS

Ernest Crofts, R.A.

225 At War with the Sea

FRED. W. JACKSON, Esq.

Fred. W. Jackson

This is an incident which happened on the Yorkshire coast near Whitby. The sea was making serious inroads. The fishermen are shown at work building a wall to prevent the washing away of their homes.

LENDER

- 226 Lost
THE EARL OF CARLISLE *S. Pepys Cockerell*
- 227 Introduction of Lady Mary Wortley Montague
to the Kit-Kat Club
MRS. C. E. LEES *A. G. Gow, R.A.*
- 228 Better a Dinner of Herbs where Love is
DR. LLOYD ROBERTS *Frank Holl, R.A.*
- 229 Chez Grandmère
CHARLES H. MOORE, Esq. *Hubbell*
- 230 The Cavée, Montreuil
F. L. EMANUEL, Esq. *F. L. Emanuel*

CENTRAL SCREEN C.
COPIES.

- 231 Calm on the Loire (*Turner*)
ALEXANDER MACDONALD, Esq. *Alexander Macdonald*
- 232 L'Indifferent
A. S. ZILERI, Esq. *Watteau*
Original in the Louvre.
- 233 Landscape
MESSRS. W. MARCHANT & CO. *H. B. Brabazon*
- 234 Val de Rome (*Corot*)
A. S. ZILERI, Esq. *A. S. Zileri*
- 235 Arth on the Lake of Zug (*Turner*)
MISS GERTRUDE TOYNBEE *Gertrude Toynbee*
- 236 Landscape (*Turner*)
MESSRS. W. MARCHANT & CO. *H. B. Brabazon*
- 237 The Cascade (*Gaspar Poussin*)
H. LINNELL, Esq. *John Linnell*
- 238 Amboise Bridge (*Turner*)
ALEXANDER MACDONALD, Esq. *Alexander Macdonald*
- The originals are part of a series of thirty-six water-colour drawings by J. M. W. Turner, presented to the University Galleries by John Ruskin, M.A.
- 239 Landscape (*Turner*)
MESSRS. W. MARCHANT & CO. *H. B. Brabazon*
- 240 French Pastoral—Shepherd and Shepherdess
examining Bird's Nest (*Watteau*)
MISS LILY M. M. MCDUGALL *Lily M. M. McDougall*
Original in the National Gallery of Scotland.
- 241 Crossing the Brook (*Turner*)
R. GRENVILLE EVES, Esq. *R. Grenville Eves*

LOWER GALLERY

29

| LENDER | ARTIST |
|---|---------------------------|
| 242 Landscape (<i>Constable</i>) MRS. H. BRABAZON COMBE | <i>H. B. Brabazon</i> |
| 243 Venice (<i>Ziem</i>) MRS. H. BRABAZON COMBE | <i>H. B. Brabazon</i> |
| 244 Re-building of Carthage (<i>Turner</i>) CHARLES RANDAL, Esq. | <i>J. M. W. Turner</i> |
| 245 Landscape (<i>Turner</i>) MRS. H. BRABAZON COMBE | <i>H. B. Brabazon</i> |
| 246 Landscape (<i>Cozens</i>) E. MARSH, Esq. | <i>J. M. W. Turner</i> |
| 247 Landscape (<i>Claude</i>) MRS. H. BRABAZON COMBE | <i>H. B. Brabazon</i> |
| 248 Landscape (<i>Turner</i>) MRS. H. BRABAZON COMBE | <i>H. B. Brabazon</i> |
| 249 Lausanne (<i>Turner</i>) MISS GERTRUDE TOYNBEE | <i>Gertrude Toynbee</i> |
| <hr/> | |
| 250 Needlework Copy EDWARD HUDSON, Esq. | |
| 250A Needlework Copy of a Boy (<i>Franz Hals</i>) THE CORPORATION OF NOTTINGHAM | <i>Miss Linwood</i> |
| Original in the Brussels Gallery. | |
| 250B The Entombment (<i>Vandyck</i>) W. S. MACGEORGE, Esq. | <i>W. S. MacGeorge</i> |
| Original at Antwerp. | |
| 250C Chapeau de Poile (<i>Rubens</i>) A. MCEVOY, Esq. | <i>R. Spencer Edwards</i> |
| Original in the National Gallery. | |
| 251 Bacchus and Ariadne (<i>Titian</i>) R. GRENVILLE EVES, Esq. | <i>R. Grenville Eves</i> |
| Original in the National Gallery. | |
| 252 St. Peter, Martyr (<i>Titian</i>) THE EARL OF CREWE | <i>Old Copy</i> |
| The original of this picture was destroyed in a fire at the Church of SS. Peter and Paul, Venice. | |
| 253 Madonna del Sacco (<i>Andrea del Sarto</i>) SIR C. HOLROYD | <i>Sir C. Holroyd</i> |
| Original at St. Annunziata, Florence. | |
| 254 The Entombment (<i>Titian</i>) MRS. G. F. WATTS | <i>J. Kerr Lawson</i> |
| Original at Madrid. | |

254A *Owing to these pictures having been received after the Collection had been hung, they are placed together on this wall.*

(1) River Scene *Val Davis*

(2) Landscape

(3) Landscape

(4) Lakelet *T. Paulman*

(5) Driven before the wind and tempest-tossed
Peter Graham, R.A.

Royal Academy, 1888.

(6) The Gourmand *A. Sani*

(7) Country Road *T. Paulman*

(8) Memories *Breakspear*

Royal Academy, 1898

(9) Charles II. at "Whiteladies," after the Battle of Worcester *Ernest Croft, R.A.*

Lent by LOUDON GREENLEES, Esq.

255 Ships of the Mediterranean Fleet, 1882, in Valetta Harbour, Malta

CAPT. C. E. TRACEY-CLITHEROW *G. Gianni*

256 H.M.S. "Condor" (commanded by Lord Chas. Beresford at the Bombardment of Alexandria, July 11, 1882)

CAPT. C. E. TRACEY-CLITHEROW *G. Gianni*

SCREEN III.

257 King Cophetua and Beggar Maid (*Sir E. Burne Jones*)

C. RANDAL, Esq. *C. Randal*

258 Four Water-colour Studies

W. SICHEL, Esq. *W. B. Stevens*

259 An Anachoret

ARTHUR STEWART, Esq., R.B.A. *Arthur Stewart, R.B.A.*

260 The Mill (*Sir E. Burne Jones*)

C. RANDAL, Esq. *C. Randal*

261 Visiting the Sick (cartoon for stained glass)

WM. WARD, Esq. *Sir E. Burne Jones*

262 Drawings

W. SICHEL, Esq. *Millais*

One is a study for "Sir Isumbras at the Ford."

LOWER GALLERY

LENDER

31
ARTIST

263 Sunday Morning
ERNEST BOARD, Esq.

Ernest Board

264 Dies Iræ

J. LANE, Esq.

Maxfield Parrish

265 Study of a Tree

JAMES GAMBLE, Esq.

Alfred Stevens

266 The Sleeping Village

T. YOUNG HUNTER, Esq.

T. Young Hunter

267 The Thames near London Bridge

MISS CLARK

Ernest Dade

268 Pan and Syrinx

R. ANNING BELL, Esq.

R. Anning Bell

269 Outside the Pit Door

TOM BROWNE, Esq., R.I.

Tom Browne

270 Six Drawings illustrating "The Ingoldsby
Legends"

ARTHUR RACKHAM, Esq.

Arthur Rackham

271 Three Frames of Sketches

G. H. ROWBOTHAM, Esq.

R. Caldecott

CENTRAL SCREEN D.

272 Silk Copy of Engraving

MRS. CHARLES LONGMAN

273 Sketch for "Arrest of the Duke of Monmouth"

THE LORD ABERDARE

J. S. Copley

274 The Taking of the Spanish Lines by Lord
Heathfield in 1781

W. C. ALEXANDER, Esq.

Copley

Destruction of the Spanish lines of attack on Gibraltar by the English garrison, headed by General Eliott, on the morning of November 27, 1781. The wounded officer is Baron Von Wilmstadt. General Eliott stands over him.

The finished picture, by Copley, is now in the Town Hall, Boston, U.S.A.

275 Sketch in Grisaille for "Charles Impeaching
the Five Members"

THE LORD ABERDARE

J. S. Copley

276 Silk Embroidery

THE VICTORIA & ALBERT MUSEUM

Mrs. Mary Saunders

277 George III. Visiting a Poor Family

REV. STOPFORD A. BROOKE

Stothard

278 Needlework Copy

EDWARD HUDSON, Esq.

279 Woolwork Copy of "The Milkgirl" (*Gainsborough*)

From the Board of Education, South Kensington.

Mrs. Catherine Thompson (c. 1803)

W. RYLAND D. ADKIN, Esq., M.F.

280 Sir Joshua Reynolds (*Reynolds*)

SAM G. ENDERSBY, Esq.

Sam G. Endersby

From the Council Room of the Royal Academy.

280A Landscape, with Cottage (*Constable*)

T. B. LEWIS, Esq.

Daubigny

281 George IV. Embarking for Scotland at Greenwich

THE LORD BRASSEY, K.C.B.

*David Cox*282 Drawing (*Raphael*)

W. SICHEL, Esq.

Reynolds

283 The Father's Admonition

STUART M. SAMUEL, Esq., M.P.

Wheatley

284 Mrs. Lloyd Carving her Husband's Name on the Trunk of a Tree

STUART M. SAMUEL, Esq., M.P.

*Sir Joshua Reynolds*284A Madonna, with St. Paul and St. George
(*Giovanni Bellini*)

CHARLES RANDAL, Esq.

A. Randal

Original in the Accademia, Venice.

FOOT OF STAIRCASE.

285 Muscipula (*Reynolds*)

H. E. HOPKINS, Esq.

*Old Copy*286 Robinetta (*Reynolds*)

H. E. HOPKINS, Esq.

*Old Copy*287 Infanta Margarita (*Velasquez*)

MISS ETHEL WALKER

Ethel Walker

Original at Madrid.

288 Study from Fresco by Michael Angelo

J. MORRIS MOORE, Esq.

Morris Moore

289 Study from Drawing by Michael Angelo

J. MORRIS MOORE, Esq.

Morris Moore

UPPER GALLERY.

NEW ENGLISH ART CLUB.

LENDER

ARTIST

290 Adoration of the Shepherds

C. K. BUTLER, Esq.

T. Stabb

291 Vase with Flowers

GERARD CHOWNE, Esq.

Gerard Chowne

292 The Road to the Farm

DAVID MUIRHEAD, Esq.

David Muirhead

293 A Study of Elms

ALFRED THORNTON, Esq.

Alfred Thornton

294 The Valuers

HIS HONOUR JUDGE EVANS

William Orpen

295 St. Seine-l'Abbaye

M. ROTHENSTEIN, Esq.

Albert Rothenstein

296 Market Day, Montreuil-sur-Mer

FREDK. BROWN, Esq.

Fredk. Brown

The beautiful old French town of Montreuil, a few miles from the coast, is celebrated for an enormous open market-place, cobbled, and now partly grass-grown, in the centre of the town. The bright flicker of the sunshine seems to add fresh animation to the groups of country people who stand about the market. The whole scene is painted with a remarkable freshness of vision and handling.

297 The Butts, Brentford

BERNHARD SICKERT, Esq.

Bernard Sickert

298 Our Poor

J. AUMONIER, Esq.

James Charles

This picture was painted by Mr. Charles, either while he was a student at the Royal Academy Schools, or very soon after he left them. It was painted in Chelsea Workhouse.

This is an early work of this remarkable painter, whose death last year robbed us of a zealous artist, and one of the most earnest students of Nature. The old women in alms-house uniform, seated round the table reading books and newspapers, are painted with a quiet sense of character and unconsciousness of pose—no figure studied too intently at the expense of the others. A sober, sunny atmosphere pervades the room from corner to corner. The harmony of the blue dresses and the green plant at the window is beautifully related.

A study for this work is shown on Screen VI., and it is interesting to see how the artist heightened his composition by the device of the window, and made other changes.

299 The Roadside House

SYDNEY LEE, Esq.

Sydney Lee

300 The Bend of the River

P. WILSON STEER, Esq.

P. Wilson Steer

Few painters achieve successfully the rendering of the effect of the vibrating veil of the atmosphere between each of us and the objects he sees. More than most do the canvases of this painter and of William McTaggart succeed in this almost impossible task. At much sacrifice of the detail, dear to the materialist, in these pictures we obtain a something alive; we seem to see the atmosphere move and to breathe it; there is open-air weather within the frame. What Velasquez did for the portrait and the interior, these painters are trying to achieve in the still harder sphere of out-of-door landscape. The clear flatness of the water in this painting is specially to be remarked.

301 The Sortie, Bolton Castle

H. BELLINGHAM SMITH, Esq.

H. Bellingham Smith

302 Miss Irene Vanbrugh in "Trelawny of the Wells"

G. SPEIGELBERG, Esq.

W. Rothenstein

303 Looking towards Arran—Evening

MISS ETHEL WALKER

Ethel Walker

304 Landscape

DR. SWAN

Amboise McEvoy

This little picture is unassuming in its quiet, delicate beauty, intimately true to the most unobtrusive effects of quiet English landscape.

305 Old Socks

FRANCIS DODD, Esq.

Francis Dodd

306 A Backwater

ALFRED THORNTON, Esq.

Alfred Thornton

307 Woodland Landscape, Norfolk

DAVID MUIRHEAD, Esq.

David Muirhead

308 Red Ruin, Lucerne

C. J. HOLMES, Esq.

C. J. Holmes

309 Street Scene, Biskra

MARK FISHER, Esq.

Mark Fisher

310 The American Sailor-Hat

WALTER SICKERT, Esq.

Bernard Sickert

311 Carrying the Law

W. ROTHENSTEIN, Esq.

W. Rothenstein

Our modern life tends to become uniform and colourless, but ritual in any religion preserves the picturesque outward forms of a more beautiful age. Who can complain of want of æsthetic interest in daily life, when subjects such as this may be readily observed?

312 Le Parc

W. J. VON GLEHN, Esq.

W. J. Von Glehn

313 Marriage Festival, Old Biskra

MARK FISHER, Esq.

Mark Fisher

314 A Girl Reading

C. J. HARRISON, Esq., M.D.

Mrs. Mary McEvoy

315 A London Street

F. DODD, Esq.

F. Dodd

London has comparatively few imposing effects, but thanks to the soft murkiness of her foggy climate, her blemishes are softened and when sunset colours the drab scene with its pearly hues, granted some stately piece of Georgian brickwork as a foreground, especially if enhanced by the ever-fascinating scaffolding, the perspective of a London street can afford as fine a subject as an artist can desire.

316 The Rick Yard

AMBROSE MCEVOY, Esq.

Ambrose McEvoy

317 The East Wind in Summer

FRANCIS BATE, Esq.

Francis Bate

318 After a Storm—near Eton College

MISS ALICE FANNER

Alice Fanner

INTERNATIONAL SOCIETY.

319 The Garland

HIS HONOUR JUDGE EVANS

C. H. Shannon

The family is adorning the portal with garlands for some ancient sacred festival; the baby, childlike, is anxious to share, holding up his end of the garland. The subdued tone of colour is remarkably beautiful.

320 Twilight

MONS. CHARLES COTTET

Charles Cottet

321 Albi, a Town of Southern France

OLIVER HALL, Esq.

Oliver Hall

322 Tears

A. NEVEN-DU-MONT, Esq.

A. Neven-du-Mont

The poor player, in his gay Pierrot dress, lies dying, stricken in the midst of his outwardly merry existence, leaving his partner to loneliness and tears.

323 Children of the Sea

CHARLES SHANNON, Esq.

Charles Shannon

This picture is conceived in the great classical tradition of Titian and Watts, and represents the perfect human form, in the midst of nature in its most lovely and genial mood.

324 The Shepherd's Star

FRANCIS H. NEWBERY, Esq.

Francis H. Newbery

325 Portrait—Master Godwin

HIS HONOUR JUDGE EVANS

J. McN. Whistler

326 Interior

HIS HONOUR JUDGE EVANS

J. McN. Whistler

327 Portrait—Miss Pettigrew

HIS HONOUR JUDGE EVANS

J. McN. Whistler

328 Spring

MONS. DURAND RUEL

Claude Monet

We feel here the irresistible rush of young vegetation, trees bursting into leaf and blossom, the sky soft with promise, and that richness of manifold beautiful detail which is almost painful in the sense it leaves of its transitoriness and the impossibility of keeping it even long enough to be able to note and remark all its loveliness.

The painter has led the French painter-impressionists in their studies of out-of-door effects.

329 Don Quixote and the Goatherds

HENRY F. W. GANZ, Esq.

Henry F. W. Ganz

"Don Quixote . . . took up a handful of acorns . . . he began to discourse in this manner: 'Happy time and fortunate ages were those . . . when no man needed, for his ordinary sustenance, to do aught else than lift up his hand, and take it from the strong oak.'"—*From Cervantes' "History of Don Quixote"—translated by Thomas Shelton.*

330 The Betrayal

MESSRS. T. AGNEW & SONS

Charles Ricketts

The scene of the betrayal of his Master by Judas is here dramatically conceived in the light of the flaring torch struggling with the moonlight of an Eastern night.

331 The Linen Cupboard

MESSRS. BERNHEIM JEUNE ET CIE

Vallotton

This is a subject that would have delighted the spirit of Chardin by its vision of orderly domesticity—the good housewife examining her well-plenished linen cupboard before the arrival of guests.

332 Moonlight

A. D. PEPPERCORN, Esq.

A. D. Peppercorn

This is the picture of a mood of nature. The fitful gleam of moonlight on a bare tidal marsh, with the sombre hills rising behind the lights of a town.

333 Landscape—Dorset

W. L. BRUCKMAN, Esq.

W. L. Bruckman

334 Workman and his Family

MESSRS. BERNHEIM JEUNE ET CIE

Forain

This strong, stern vision of modern commercialism is far from being a caricature, though the artist is famous as a caricaturist. There is force and character left in the woman's face, and tenderness in the rendering of the child's amidst all the gloomy desolateness of this back-lane of a manufacturing town.

335 The Marble Arch

ALBERT LUDOVICI, Esq.

Albert Ludovici

336 Billingsgate Market

MISS C. ATTWOOD

Clare Attwood

SCOTTISH ARTISTS.

337 The Storm

A. CARNEGIE, Esq., LL.D.

W. McTaggart, R.S.A.

This distinguished artist is a rare exhibitor in London. Born about seventy-two years ago near the fishing town of Campbeltown, on the Cantyre Coast of Scotland, the son of a small farmer, his youth was open to the impressions of Nature in her most vigorous and changeful moods. He became a pupil of Scotland's best art-teacher, Robert Scott Lauder, and had as his fellow-pupils, Orchardson, Hugh Cameron, G. Paul Chambers, and Pettie. Beyond a few tours on the Continent, and a short residence in London, he has lived his life within sight of Edinburgh, or on the West Coast of Scotland, where he painted many epics of the Highland emigrations at the time of the clearings of the great estates. His art has developed steadily towards his own emotional form of impressionism, and has little relation to other British artists of his time. The sense of wind and spray and sea and vaporous movement amid the mountains of mist and sun of his native Highlands have never been rendered with such stinging sense of vitality and beauty.

Such a scene as "The Storm" is one he must have known from early youth: The crashing waves and foam, the thundery clouds and glints of sun over the huddled group of fisher-folk peering through the wind and spray. The lifeboat has returned from the wreck dragging a life-line at her stern. The agitation of the artist's mind in the presence of this spectacle of terror and beauty is transmitted to us by the broken and nervous handling of the paint, as well as the fluttering, pervading force of the design. Compared with other pictures in which a wreck is represented, the attitude of the painter is strangely unbiased. The heroes of his drama are not the lifeboatmen or figures on the wreck, but rather the boiling sea and the blast and the sunshine that have no concern with the puny apparition of man upon the earth and the great waters. The painter has taken us up to sit with him on a height, and revealed to us the oneness of Nature in all her elements.—J.B.

338 Highland Cattle

ANDREW DOUGLAS, Esq.

Andrew Douglas

339 Baiting the Line

ALEXANDER ROCHE, Esq.

Alexander Roche, R.S.A.

340 By the Brookside

ALEXANDER ROCHE, Esq.

*Alexander Roche, R.S.A.*341 An Irish Wake (*International Group*)

MISS A. COLTHURST

A. C. Colthurst

342 Summer

THE WALKER ART GALLERY, LIVERPOOL

E. A. Hornel

This painting, inspired to a large extent by Japanese art, aims much at pattern and colour, and only gives suggestions of form. The realistic, somewhat peculiar, types of the faces of the girls seem scarcely in harmony with the rest of the picture, but possibly they are used intentionally to give vigour and interest to the decorative scheme. The cattle in the background are delightfully observed, but the carpet of yellow autumn leaves, though useful in the colour scheme, is scarcely sufficiently explained.

343 Companions

THOS. MCEWAN, Esq.

Thos. McEwan, R.S.W.

344 The Young Fishers

W. S. MACGEORGE, Esq.

W. S. MacGeorge, A.R.S.A.

345 Banff Fishing Boats in a Breeze

PATRICK DOWNIE, Esq.

Patrick Downie, R.S.W.

This water-colour is very successful in rendering the many delicate hues of the sea, through which the East Coast fishing smacks are cutting before the breeze.

346 Hawthorn Blossoms

A. BROWNLIE DOCHARTY, Esq.

*A. Brownlie Docharty*347 Waiting for the Fishing Boats (*International Group*)

W. H. WOOD, Esq.

Von Bartels

348 The Entrance to Glen Trool, Galloway

J. Campbell Mitchell, A.R.S.A.

J. CAMPBELL MITCHELL, Esq., A.R.S.A.

349 The Birchwood, Tentsmuir, Fife

W. M. FRAZER, Esq.

W. M. Frazer

350 The Little Shepherdess

T. AUSTEN BROWN, Esq.

T. Austen Brown, A.R.S.A.

We have here a subject Millet would have loved, painted in Millet's own country and amongst his poplars. The treatment is more idyllic, however, and we seem to feel a mystic inspiration, like that of Joan of Arc, flooding the soul of this shepherdess, with her ecstatic gaze, as she leads her sheep back to the village in the gathering gloom of the autumn evening.

351 Deeside

JAS. CADENHEAD, Esq. *Jas. Cadenhead, A.R.S.A., R.S.W.*

352 Harvest Time, East Lothian

ROBERT NOBLE, Esq. *Robert Noble, R.S.A.*

The season is the late harvest-time of Scotland. The landscape is that of Southern Scotland, more like England than like the Highlands of Scotland, but bleaker, colder, clearer, and less burdened with detail. The yellow of the corn, the red of the roofs, the blue of the sea, are all more intense and hard than in an English scene.

We feel the East wind, summer though it is. The plain, spacious landscape gives more value to the sky and the fine cloud forms to which the artist has instinctively devoted two-thirds of his canvas. Notice the value of the red cap of the girl and the harvester's white shirt in throwing back the far distance.

353 The Death of Chanticleer

W. WALLS, Esq. *W. Walls*

354 The Merry-go-round

CHARLES MACKIE, Esq. *Charles Mackie, A.R.S.A.*

Even to-day the caravan and the roundabout, vulgarised as they often are with blaring steam music, have retained a certain picturesque, gaudy effectiveness, which belongs to another period, and delights the eye of an artist. If ever the "impressionist" needs his specially trained facility for rendering a momentary effect, it must be in depicting a whirligig.

The scene is in some foreign town, where a fair is taking place amongst the booths and old-fashioned tiled houses of the market-place.

355 Herring Fishers, Lochfyne

MASON HUNTER, Esq. *Mason Hunter, R.S.W.*

356 The Bird's Nest

WM. PRATT, Esq. *Wm. Pratt*

357 The Mill Stream

JOHN HENDERSON, Esq. *John Henderson*

There is a special charm about the subdued greys and greys of this little valley, with its slated mill-house and tiny brook, which is due to the skill with which the painter has given us a blended vision of the whole scene with the various tones unified by the veil of atmosphere.

358 "With the howl, the thunder, and the hiss of
homeless streams, singing its solemn song"ARCHIBALD KAY, Esq. *Archd. Kay*

A typical Highland scene, with the amber flood water rushing down through the woods and promise of plenty more to come in the heavy clouds which are broken by only one small patch of blue sky.

359 Ardgoil: A Highland Solitude

A. K. BROWN, Esq.

A. K. Brown, R.S.A.

Part of the rugged land lying between Loch Goil and Loch Long on the Clyde, facetiously called the Duke of Argyll's Bowling Green. This land was recently presented to Glasgow as a public park.

360 Autumn

J. MORRIS HENDERSON, Esq.

J. Morris Henderson

361 "Standing with reluctant feet

Where the brook and river meet "

P. J. FORD, Esq.

R. Duddingstone Herdman

A charming figure of a girl standing at the meeting of river and brook. She has herself reached the meeting point of girlhood and womanhood, and is half afraid to step further into life with its uncertainties. The delicate flesh tones are particularly fresh and pleasing.

362 Rhuddlan Castle, North Wales

JOHN LAWSON, Esq.

John Lawson

This castle in the Vale of Clwyd was built and burned before the Norman Conquest, and several times after that Richard II stayed in it on his way to Flint. After the Commonwealth civil wars it was dismantled.

363 The Old Malt House

J. KEPPIE, Esq.

Wm. Kennedy

364 Scottish Fishing Village

J. WHITELAW HAMILTON, Esq.

J. Whitelaw Hamilton

365 Milking-time in Galloway

THOS. HUNT, Esq., R.S.W.

Thos. Hunt, R.S.W.

ACADEMY AND CORNISH ARTISTS.

366 Right Hon. The Lord Ribblesdale

THE LORD RIBBLESDALE

John Sargent, R.A.

Since the death of Raeburn, there is no full-length portrait of a standing man painted in England that can be considered superior to this arresting and brilliant work. It has not gone the whole way to vindicate modern costume in the eyes of Art, for the riding suit of Lord Ribblesdale is rather one of the few picturesque costumes that have survived into our day than the twentieth century's contributions to the clothes of the ages. Compared with the great eighteenth century portraits which we saw here the other year, one is first struck by the difference of the light and the flesh tones. After their golden hair and rich illusive colours of face and hands, the nobleman who glances at us with something of the careless yet penetrating glance that we have met in Gainsborough's portraits still seems to belong to another world, greyer and colder in its aspect. But if Mr. Sargent has brought his sitter "into the light of common day," he has not sacrificed dignity and the beauty of masculine grace to do it.—J.B.

367 "But the tender grace of a day that is dead
Will never come back to me"—Tennyson
THE MISSES BUNCE *W. Langley*

368 Landscape
H. J. VEITCH, Esq. *Buxton Knight*

369 The Card Players
MRS. LAURA KNIGHT *Laura Knight*

370 Slip at Newlyn, Penzance
J. L. LAIRD, Esq. *Stanhope Forbes, A.R.A.*

371 Galilee and Mount Hermon
G. SHERWOOD HUNTER, Esq. *G. Sherwood Hunter*

The name of the Sea of Galilee is far more familiar to us than its appearance. Here we see it in its modern aspect dotted with graceful lateen sails and with the Turkish turbaned fishermen casting their nets, but Mount Hermon looks down as of old with its cap of snow, and the scene cannot be much changed since the times of the Bible story.

372 Wild Roses (*Scottish Group*)
STUART PARK, Esq. *Stuart Park*

373 Hidden Treasure
ARTHUR WARDLE, Esq. *Arthur Wardle*

374 Old Man sitting by a Stove
HAROLD KNIGHT, Esq. *Harold Knight*

375 The Liner she's a Lady
G. T. INGRAM, Esq. *W. Ayerst Ingram*

376 Return from Fishing
H. S. TUKE, Esq., A.R.A. *H. S. Tuke, A.R.A.*

Mr. Forbes, Mr. Tuke, and Mr. Arnesby Brown belong to the group of painters who established themselves in Cornwall, and became known in the nineties as the "Newlyn School." One feature of their work was its fidelity to the scenes and light and people they saw before them. They renounced the romantic peasants of Fred. Walker and the spiritualised workman of the Pre-Raphaelites, and sought at first to go no further than their eyes sanctioned. We feel sure that in this picture no touch of flattery was given to this delectable place. It looked exactly so at the hour when the work was done, and here is the patient sturdy account of it. In the large painting of the old yachting skipper (No. 389) and his household, the lighting of the pictures concentrates it with dramatic effect, but the painter will have no aid of sentiment or tragedy to touch the spectator's admiration. The flag is no tattered relic of battle or wreck, and we are forced to give our attention to the fine character drawing in the faces and the purely pictorial qualities of this fine work.—J.B.

377 In the Roadstead
HAYLEY LEVER, Esq. *Hayley Lever*

378 Mother and Child

W. H. WOOD, Esq.

G. Clausen, R.A.

379 Study for "Death, the Bride"

T. C. GOTCH, Esq.

T. C. Gotch

The older artists, like Holbein, represented Death as a malignant, grotesque figure, snatching man away in the midst of his work and pleasures. Modern artists try to accept Death as it is, an inevitable part of the great law of nature, and Mr. Watts represented it as a tender nurse who puts the children to sleep. Here, Death is conceived of as a pale bride, whom all must wed.

380 Full Summer

Arnesby Brown, A.R.A.

THE CITY OF NOTTINGHAM ART MUSEUM

Modern painters are specially intent on rendering the glow of quickly vanishing effects of atmosphere. The golden haze of a summer evening, as the home-driven cattle stir the dust into golden clouds, is a frequent subject of study in contemporary art.

381 Autumn Ploughing

C. W. SIMPSON, Esq.

C. W. Simpson

382 The Belfry

NORMAN GARSTIN, Esq.

Norman Garstin

383 The Bridge, Richmond, Yorks

FRANK P. FREYBURG, Esq.

Frank P. Freyburg

384 Autumn

J. LANE, Esq.

Moffat Lindner

385 Little Sea Maidens

MRS. GREENFIELD

Emily Latham Greenfield

386 Under the Cliffs, Land's End

JULIUS OLSSON, Esq.

Julius Olsson

387 Italian Landscape

T. MILLIE DOW, Esq.

T. Millie Dow

A very early spring scene in the hills of Tuscany, with the first fruit blossom bursting into flames of colour on the bare stems above the brown earth and the young corn and almond leaves contrasting, with their fresh green, against the dark hues of the evergreen cypresses.

388 Ground Sea

JULIUS OLSSON, Esq.

Julius Olsson

389 Against Regatta Day

STANHOPE A. FORBES, Esq.

Stanhope Forbes, A.R.A.

The old captain seems to be lamenting the tears in his flag, or else explaining the correct pattern of the various crosses of our National flag to his accommodating women-folk. The vivid colours of the flags give force and contrast to the subdued tones of black and grey which form the background of the picture.

- 390 The Sawing Horse *H. H. La Thangue, A.R.A.*
SIR W. H. HOULDSWORTH, Bart.

A pleasant scene of quiet country life, with the husband busy with his hives, while the capable countrywoman saws up a broken apple-bough, under the fresh spring blossom in the intense light of an April evening sunset after rain.

- 391 Southsea, from Hayling Island
H. SAMUEL TEED, Esq. *H. Samuel Teed*

- 392 Portrait of W. C. Heaton Armstrong, M.P.
Sir W. Q. Orchardson, R.A.
W. C. HEATON ARMSTRONG, Esq., M.P.

- 393 Goslings
H. H. LA THANGUE, Esq. *H. H. La Thangue, A.R.A.*

- 394 Building a Rick
C. T. HARRIS, Esq. *G. Clausen, R.A.*

This is one of the latest of Mr. Clausen's farm scenes in which the every-day life of the workers is presented at those moments when the sun confers something of the beauty of precious stones upon the everyday sight—the hay and straw and tree trunks and dust haze and shadowed leaves and barn fowls. The artist was born in London in 1852, and received part of his education under French masters at the time when the great impressionists were fighting their battle in Paris. The influence of their ideas, curiously sweetened by an English affectionate colour sense, is to be seen in all his works.—J.B.

- 395 Under the Gean Trees, Achray, Trossachs
SIR ROBERT USHER, Bart. *D. Farquharson, A.R.A.*

- 396 The Bargain
CAPTAIN SOAMES *L. Campbell Taylor*

This little gem-like scene renders with marvellous care the glow of colour in some Eastern store, where Chinese, Japanese, and Indian embroideries vie in brilliancy, as their wearers bid for the little idol offered for sale.

- 397 The Carcere. Assisi
SIR WM. RICHMOND, R.A., K.C.B. *Sir Wm. Richmond, R.A.*

- 398 The Duchess of Nona
F. Cadogan Cowper, A.R.A.
MAJOR-GENERAL SIR MATTHEW GOSSET, K.C.B.

This painting portrays the heroine of one of Mr. Maurice Hewlett's "Little Novels of Italy." The archaistic method of painting, which reminds us of the minute detail of the primitive artists, is very well suited to the intentionally primitive style of the story of the good-hearted, free-spoken Duchess

- 399 White Naiad in a Rippling Stream
MESSRS. T. AGNEW & SONS *Sir E. Poynter, P.R.A.*

The Greeks and Romans fancied that streams and forests were haunted by half-human, half-divine beings—Dryads

and Naiads. The Water-Spirit here is gazing at her reflection in the clear pebbly stream. The rocky hillside is painted with almost Pre-Raphaelite care.

400 Cleopatra *Sir L. Alma-Tadema, O.M., R.A.*
SIR HERBERT THOMPSON, Bart.

401 The Juggler
CAPTAIN SOAMES *L. Campbell-Taylor*

402 The Monks' Walk, Convent of St. Francis
Assissi
SIR WM. RICHMOND, R.A., K.C.B. *Sir Wm. Richmond, R.A.*

403 Portrait of a Girl
G. CLAUSEN, Esq., R.A. *G. Clausen, R.A.*

404 The Slave Market
THE CORPORATION OF SOUTHPORT *Frank Brangwyn, A.R.A.*

405 Villa Echo, Capri
HAROLD SPEED, Esq. *Harold Speed*

406 Portrait of Lorenz Hans Herkomer
Prof. Sir H. von Herkomer, R.A.
PROF. SIR H. VON HERKOMER

407 London Bridge on a Grey Day
M. DE GROOT, Esq. *M. de Groot*

408 "And there was a great cry in Egypt"
ARTHUR HACKER, Esq. *Arthur Hacker, A.R.A.*

409 A Welsh Moorland
JAMES S. HILL, Esq. *James S. Hill*

410 The Farewell of Adonis
LADY WANTAGE *Briton Rivière, R.A.*

411 Idyll
ALFRED EAST, Esq. *Alfred East, A.R.A.*

412 An April Afternoon, St. Etienne, Pas de Calais
H. W. B. DAVIS, Esq. *H. W. B. Davis, R.A.*

The landscape of this Northern part of France is quite like the open chalk country of England. The trees are not yet in leaf, but the softness of the colouring is most suggestive of the spring. Lambs are to be seen by the side of their mothers on the slopes to the right, and the warm afternoon sunshine tinges the hillside with an orange glow. By a feeling of space and breadth, the artist has succeeded in conveying the true nobility of landscape.

413 Early Morn, Crowborough Beacon, Sussex
H. HUGHES STANTON, Esq. *H. Hughes Stanton*

414 The Gleaners
C. T. HARRIS, Esq. *Edward Stott, A.R.A.*

The great French genius, Millet, first showed the world the inherent dignity and grace of inevitable occupations

carried on by men, however humble, in the midst of nature, however gaunt and rustic.

Meunier carried this idea into the mining life of the Belgian manufacturing towns. The almost formless, impersonal aspect of these overburdened victims of ceaseless toil made them the more impressive exponents of the forces which had crushed all but the will to live out of them.

The painter of this picture has transferred the same idea to the rustic life of England, with its greater wealth of charming detail. In the little maiden, though she fits into the harvest idyll as childhood will fit into anything, there is a note of cheery, commonsense enjoyment of life, typically English and quite unlike anything Millet or Mennier represented.

415 The Lesson (*New English Art Club*)

MISS ETHEL WALKER

Ethel Walker

416 A Herefordshire Cottage

J. AUMONIER, Esq.

J. Aumonier

There are few scenes more beautiful than an orchard when the apple-trees are in blossom, and the artist has chosen a county famous as the "garden of England." The white-washed cottages are half hidden by the trees, and, with the background of blue hill and delicate grey sky, suggest the spring at an early but most beautiful moment.

417 A Souvenir of Norfolk

HIS HONOUR JUDGE EVANS

H. H. La Thangue, A.R.A.

418 Maytime

NORMAN GARSTIN, Esq.

Norman Garstin

419 Youth

LOCKETT AGNEW, Esq.

C. Napier Hemy, A.R.A.

The artist celebrated for his pictures of the sea has here shown us the beauty of a yacht breasting the waves. It is clear that the three young men are enjoying their exhilarating experience as they fly through the spray. One full length on the boards manages the tiller, the other two are busy hauling at the sail. The lines of the sails as they belly in the wind are most beautiful, for a yacht is almost like a bird when flying through the water. Sky and sea alike are wonderful, and the artist has given us the very air of the sea, so true to life is the picture. It is what we might see through a porthole—nature, as she is, unedited.

420 The Golf Links, Acton

LUCIEN PISSARRO, Esq.

Lucien Pissarro

421 Summer Clouds

A. S. HENRY, Esq.

Vignoles Fisher

422 Waiting for the Tide (*New English Art Club*)

MISS ALICE FANNER

Alice Fanner

SCREEN IV.—NEW ENGLISH ART CLUB.

423 L'Etoile (*International*)

HIS HONOUR JUDGE EVANS

A. Rodin

424 Head of a Girl

C. HEAD, Esq.

A. E. John

425 The Thames from Richmond Hill

D. S. MACCOLL, Esq.

*D. S. MacColl*426 Study for the Old Bedford Music Hall, Camden
Town

WALTER SICKERT, Esq.

Walter Sickert

427 Sketch of Children

C. HEAD, Esq.

A. E. John

428 The Bath

HIS HONOUR JUDGE EVANS

Wm. Orpen

429 The Dancer

D. F. MACLAREN, Esq.

D. F. MacLaren

430 Drawing of a Boy

C. HEAD, Esq.

A. E. John

431 The Sleeping Nymph

D. F. MACLAREN, Esq.

D. F. Maclaren

432 The Bull Fight

HIS HONOUR JUDGE EVANS

Charles Conder

433 Study for "Children's Children"

MUIRHEAD BONE, Esq.

Muirhead Bone

434 Illustration for "Children's Children"

MUIRHEAD BONE, Esq.

*Muirhead Bone*435 James Bone, Esq. (*dry point*)

MUIRHEAD BONE, Esq.

Muirhead Bone

436 Illustration for "Children's Children"

MUIRHEAD BONE, Esq.

Muirhead Bone

437 Illustration for "Children's Children"

MUIRHEAD BONE, Esq.

Muirhead Bone

438 The River Bank

HIS HONOUR JUDGE EVANS

Charles Conder

439 Illustration for "Children's Children"

MUIRHEAD BONE, Esq.

Muirhead Bone

440 Illustration for "Children's Children"

MUIRHEAD BONE, Esq.

Muirhead Bone

SCREEN V.—ACADEMY.

- 441 The Ramparts, Montreuil (*New English Art Club*)
GEORGE THOMSON, Esq. *George Thomson*
- 442 Lilies (*Scottish*)
J. H. Lorimer, R.S.A.
- 443 Chrysanthemums (*International*)
H. M. LIVENS, Esq. *H. M. Livens*
- 444 Sketch in Charcoal of the Lender
SIR EDGAR SPEYER, Bart. *John Sargent, R.A.*
- 445 Connoisseur (*International*)
MME. MARCHESI *Boldini*
- 446 "Her ways are ways of pleasantness"
A. HACKER, Esq., A.R.A. *Chas. Sims, A.R.A.*
- 447 The Wine Taster
Sir Lawrence Alma Tadema, O.M., R.A.
D. DYCE BROWN, Esq., M.D.
- 448 The Rickyard
HIS HONOUR JUDGE EVANS *G. Clausen, R.A.*
- 449 The Court of the Lions (*Cornish*)
A. M. FOWERAKER, Esq., R.B.A. *A. M. Foweraker, R.B.A.*
- 450 The Salmon Pool
MISS L. KEMP-WELCH *L Kemp-Welch*
- 451 Ninety Degrees in the Shade
Sir Lawrence Alma Tadema, O.M., R.A.
SIR HERBERT THOMPSON, Bart.
- 452 Girl Reading
MME. MARCHESI *Clausen*

SCREEN VI.—INTERNATIONAL SOCIETY.

- 453 Delphiniums (*New English*)
FRANCIS E. JAMES, Esq. *Francis E. James*
- 454 Haymaking
HIS HONOUR JUDGE EVANS *Charles Conder*
- 455 The Butter Market, Montreuil (*New English*)
GEORGE THOMSON, Esq. *George Thomson*
- 456 Roses (*New English*)
FRANCIS E. JAMES, Esq. *Francis E. James*
- 457 Mother and Child
C. K. BUTLER, Esq. *J. Havard Thomas*
- 458 Our Poor
G. CLAUSEN, Esq., R.A. *James Charles*

459 The Concertina Player

C. HEAD, Esq.

*W. Orpen*460 Cupid and Psyche (*three drawings*)

HIS HONOUR JUDGE EVANS

Chas. Ricketts

461 Study of Two Figures

HIS HONOUR JUDGE EVANS

C. H. Shannon

462 In the Corridor

HIS HONOUR JUDGE EVANS

Charles Conder

463 Study of Two Ladies

HIS HONOUR JUDGE EVANS

*C. H. Shannon*464 Broadstairs (*pastel*)

H. MUHOMAN, Esq.

H. Muhoman

465 Tête de Souliote

HIS HONOUR JUDGE EVANS

A. Legros

466 Cany—near Dieppe

HIS HONOUR JUDGE EVANS

Wm. Orpen

END WALL.

467 War's Victims

T. F. M. SHEARD, Esq.

T. F. M. Sheard

468 The Pilot's Best Light

W. B. FORTESCUE, Esq.

W. B. Fortescue

469 Old Mill on the Frome, Dorset

ARTHUR MEADE, Esq.

Arthur Meade

470 Evening

ALFRED HARTLEY, Esq., R.I.

Alfred Hartley, R.I.

471 George II. Knighting Trooper Brown at

Dettingen

J. P. BEADLE, Esq.

J. P. Beadle

472 Before the Beaters

Percy R. Craft

Before the days of game preservation, the pheasant was, as an article of food, a luxury denied to any but the rich, but, thanks to the sporting instincts of the British people and the fine high shots afforded by this handsome bird in flight, it has become so much preserved that it is now obtainable as an article of diet by all but the very poorest. The habit that this bird has acquired—by living in woods—of *running* away from danger, makes it necessary to drive it by means of beaters, from its haunts in the woods, when it is ultimately bound to take to the wing—at times flying very high and then affording exceedingly fine sporting shots.

473 The Derelict

W. S. PARKYN, Esq., A.R.C.A.

W. S. Parkyn, A.R.C.A.

